wtn85-43179

MUNICIPAL REFERENCE

LCHFX

ECONOMIC DEVELOPMENT COMMITTEE

METROPOLITAN TORONTO LIBRARY
Municipal Reference

REPORT No. 2

FOR CONSIDERATION BY THE COUNCIL OF THE CORPORATION OF THE CITY OF TORONTO ON FEBRUARY 11, 1985.

1

FILM AND VIDEO INDUSTRY IN TORONTO - 1984 STATUS

The Committee submits, for Council's information, the report (January 28, 1985) from the Commissioner of Planning and Development and advises that it strongly endorses the efforts of the Film Liaison Program:

Origin: Commissioner of Planning and Development (c71exec85027:204)

Comments:

Background

The activities of the Film and Video Industry in Toronto generate significant economic benefits not only to the City but to the Metropolitan region and a substantial area of southern Ontario. The growth of a comprehensive infrastructure, from professional actors and skilled technicians to state of the art production facilities, equipment and services, has firmly established Toronto as the capital of the Film Industry in Canada and one of the top three production centres in North America.

City Council's adoption of a supporting policy for the Industry and the establishing of the Film Liaison function in my Department in 1979 has resulted in providing a service, most welcomed by the Industry, which allows for an efficient functioning of production on location throughout the City. This is evidenced by the fact that 83 feature movies and 60 television movies, numerous television commercials, many television series and a great number of documentary industrial and student productions have been successfully completed on location in the City since 1979, with the minimum of disruption and inconvenience to the public, as attested by the relatively small number of complaints.

Permits

1984 has been a banner year for the entire Film and Video Industry in Toronto. Whereas 1983 was indicative of an average year when 360 permits for approximately 1,000 different locations were issued, in 1984 this jumped to 460 permits for almost 1,500 locations within the City. This does not include permits for Metro roads and Metro parks within the City, which totalled a further 300.

Theatrical and Movie Production

The local economies have benefitted from an estimated $57 million spent on location filming by a total of 40 theatrical and television movies, shot entirely or in part in Toronto, and whose total budgets exceeded $90 million (see Appendix A). These estimated expenditures are based on actual statistics compiled from the number of location filming permits issued by my Film Liaison Section together with information received from the production companies.

A total budget for a production includes such costs as fees for producers, directors and lead stars and some productions are not shot here in their entirety. In order to determine what is spent in the community, information on budget breakdowns indicates an expenditure of $50,000 for an average day shooting on location. In addition, pre and post production costs such as legal fees, insurance, guarantor fees, special effects, studio rentals, developing, editing, accommodation and

other expenses, add up to approximately an equal daily amount. Consequently, as our permits indicate that there were 570 shooting days in 1984 for movie production, it is estimated that at least $57 million was spent in the community. This compares with an estimated $30 million infused by 21 movies with budgets totalling $54 million that were produced here in 1983 (see appendix B). The economic impact is even more significant when a multiplier, considered to range between 1.5 and 3, comes into effect.

Although approximately half of these productions were Canadian, the US productions had considerably larger budgets and accounted for a majority of the shooting days. It is not just the current favourable exchange rate on the dollar that attracts US producers to Toronto, although it is an obvious incentive, but more importantly, the availability of the excellent infrastructure noted above. In addition, Toronto is a world class City with a wide range of suitable or adaptable locations, from historic neighbourhoods to futuristic building complexes. It is also easier to shoot here than in Los Angeles and New York which are more crowded and congested being much larger cities.

The future for Canadian independent production, especially for television, is currently being discussed in light of recent actions by the Federal Government. A new Federal strategy for the Industry and further clarification of policies governing the CBC are expected shortly.

There are no available statistics as yet, but the increase in production described above implies a comparative increase of jobs throughout the Industry. This is supported by word from the various guilds, unions and associations that in 1984 "...everyone was working!"

Television Commercials

As I have previously indicated, the production of television commercials is of major significance in Toronto and ranks third in North America after Los Angeles and New York. It is estimated that 1984 television commercial production increased to approximately $125 million, from around $100 million in 1983. Of particular interest is the fact that several of Toronto's larger production companies have opened successful branch operations in the US where, because of their expertise and competitiveness, they are able to offer the US advertising agencies a better bargain. These branch operations generate additional income and employment for the Toronto economy.

Approximately one third of location permits issued are for commercials. Although too numerous to list in full, included are spots for H and R Block, Ford, Florida Orange Juice, Kraft, Frito Lay, McDonalds, Canadian Tire, IBM, Canada Packers, Dial Soap and McCain Foods.

Other Production

The various television networks produce most of their programming in their own studios and this is obviously a multi million dollar operation in itself. Some series and special programmes do require locations in the City and a considerable number of permits are issued to CBC, CFTO, Global, CITY TV, MTV, Rogers Cable and TVO.

Industrial, documentary and educational productions together with student projects make up the remainder of activities that require location filming permits.

Promotion and Marketing

As Film and Video production is a clean non-polluting, labour intensive activity that brings in large sums of new capital and generates numerous jobs, competition to attract it is very keen. Because Toronto is the capital of the Film and Television Industry in Canada, a great amount of Canadian production is carried out here. Nevertheless, other provinces and cities in Canada actively compete for this business and, consequently, a selective marketing campaign promoting Toronto is maintained, mainly through advertising in relevant Canadian trade publications. A brochure and posters are also distributed and displayed at film and video related trade shows, conferences, seminars, festivals and other events.

In the US, due to various factors, in recent years more and more production by the major studios has left Hollywood for location filming. Only one third of major American movies are now produced there compared to 10 years ago when the majority were made there. Competition to attract what are termed "runaway productions" by concerned California officials, is consequently very intense. Practically every state and major US city have government assisted "Film Commissions" to attract producers and facilitate their on-location operations. Other Canadian centres

TOR
DEC 3 1985 338.47791
F38

are also active. Marketing Toronto, therefore, is maintained in this respect again through advertising in the major US trade publications and by maintaining a high profile through membership in the Association of Film Commissioners.

This programme, complemented by Federal and Provincial promotional activities, generates numerous requests for information on film and video production in Toronto, mostly from the US, but also from the UK, Europe, India, Hong Kong, and even Australia and New Zealand. In 1984, over 200 written replies enclosing packages of such information as studio and laboratory facilities, editing and processing services, union and guild rates, equipment suppliers, hotel accommodations as well as photographic locations were dispatched by my Film Liaison Section. Such promotion also results in many scripts being sent to my Film Liaison Section for review and advice on situation feasibility and location suitability. This kind of promotion and the follow up service provided has contributed to a number of productions coming to Toronto that would probably have gone elsewhere.

It is significant to note that because US and other foreign producers have been extremely satisfied with their experience here, Toronto is now receiving "repeat performances" from several of these producers. Also in the Industry, word of mouth plays an enormous role in advertising good or bad experiences and Toronto is quickly building a reputation outside of Canada based on the former category.

Other Related Activities

In conjunction with the Sesquicentennial celebrations and the Fifth Annual Genie Awards of the Academy of Canadian Cinema, City Council initiated the Apprenticeship Screen Award in 1984. Eligible participants are students from Film and Video Production Programmes in the various educational institutions in Toronto. An award of $5,000 provides the successful students with hands-on experience in the field of their choice, during sixteen weeks employment on one or more productions that occur in Toronto.

Not only is this action by Council highly praised by the educational institutions and the Industry itself, but other related organizations are now using it as a model to implement similar programmes for employing young people. In addition, the Industry wishes to discuss the possibility of expanding the Apprenticeship Screen Award into a programme of national proportions. I will most likely be reporting on this matter in the very near future. Evidence of how this Award is perceived by students themselves can be determined from a letter by the first successful applicant—Jeff Authors—which the Academy forwarded to His Worship the Mayor (see Appendix C).

It is of interest to note that, although there are numerous small and medium-sized studio facilities in the City, all of the larger ones were in suburban locations until 1984. A company with existing studios, Showline Limited, acquired a derelict factory warehouse on Trinity Street and with an expenditure of approximately $2 million converted it to a state-of-the- art facility with two studio stages and full support services—make up, wardrobe, dressing rooms, kitchens, production offices, etc.—totalling almost 20,000 square feet with an equal amount of private secured parking. This facility has been fully booked since it was officially opened by his Worship the Mayor in June 1984.

City Council continues to sponsor the Trade Forum which is the business section of the Festival of Festivals (the largest pubicly attended film festival in the world). In 1984 the Festival of Festivals established a new programme to further recognition of Canadian films. Named "Perspective Canada", this programme culminates in a grant of $5,000 and a trophy being presented to an individual who has demonstrated a high degree of excellence in his or her field, relative to a Canadian film. The City of Toronto and CITY TV agreed to jointly sponsor this award which is called the Toronto/CITY award. The first recipient of this award was Lea Pool, director of "La Femme de l'Hotel". This film has also won and been nominated for other awards.

On a final note, given the increase in the work load for my Film Liaison staff, an additional position is required in the form of a clerical assistant. I am currently rationalizing the existing departmental establishment in order to attain this.

Recommendation: That this report be forwarded to City Council for information.

Appendix A

City of Toronto Film and Television Production in 1984

Feature Films

"AGNES OF GOD"
Company: Albion Films Ltd.
Producer(s): Patrick Palmer
Director: Norman Jewison
Budget: $8 million
Principal Cast: Anne Bancroft/Jane Fonda/Meg Tilley

"THE APRIL FOOL"
Company: Marquis Productions
Producer(s): Marjory Kalin/Michael Lepiner/Mark Tarlov/Ken Kaufman
Director: William Fruet
Budget: $4 million
Principal Cast: Elaine Wilkes/Joanna Johnson/Sherry Wills

"BEER"
Company: Chartoff Productions
Producer(s): Robert Chartoff/Jim Brubaker
Director: Patrick Kelly
Budget: $6 million
Principal Cast: Rip Torn/Loretta Swit

"BUSTED UP"
Company: Busted Up Productions
Producer(s): David Mitchell
Director: Conrad Palmasano
Budget: $1.1 million
Principal Cast: Irene Cara/Tony Ganios/Stan Shaw

"COTTAGE COUNTRY"
Company: Cottage Country Productions
Producer(s): Aiken Scherberger
Director: as above
Budget: $375,000
Principal Cast: n/a

"FOLLOW THAT BIRD"
Company: Kestrel Films
Producer(s): Tony Garnett
Director: Ken Kwapis
Budget: $8 million
Principal Cast: n/a

"FLYING"
Company: Flying Picture Productions
Producer(s): Tony Kramreither
Director: Paul Lynch
Budget: n/a
Principal Cast: Rita Tushingham/Olivia D'Abo/Sean McCann

"HEAD OFFICE"
Company: Silver Screen Pictures
Producer(s): Larry Kostross/Judy Rosner
Director: Ken Finkleman
Budget: $8 million
Principal Cast: Judge Reinhold/Danny Devito/Richard Masur

"JOINT FORCE ENCOUNTERS"
Company: Joint Force Productions (Hong Kong)
Producer(s): Barry Chung
Director: Stephen Shin
Budget: $250,000
Principal Cast: n/a

"LOOSE SCREWS/SUMMER SCHOOL"
Company: Maurice Smith Productions
Producer(s): Maurice Smith
Director: Raphael Zelinski
Budget: $700,000
Principal Cast: n/a

"MARK OF CAIN"
Company: Brightstar Film Inc.
Producer(s): Tony Kramreither
Director: Bruce Pittman
Budget: $200,000
Principal Cast: Robin Ward/Wendy Crewson/August Schellenberg

"MRS. SOFFEL"
Company: MGM
Producer(s): Edgar Scherick
Director: Gilliam Armstrong
Budget: $14 million
Principal Cast: Diane Keaton/Mel Gibson

"NEXT OF KIN"
Company: Ego Film Arts
Producer(s): Atom Egoyan
Director: as above
Budget: $45,000
Principal Cast: n/a

"THE PARK IS MINE"
Company: Astral Film Enterprises
Producer(s): Denis Heroux/John Kemeny
Director: Steven H. Stern
Budget: $4.5 million
Principal Cast: Tommy Lee Jones/Helen Shaver

"TIMING"
Company: Hania Productions
Producer(s); Eric Weinthal
Director: as above
Budget: $45,000
Principal Cast: n/a

"TWIN DRAGON ENCOUNTERS"
Company: Twin Dragon Films
Producer(s): Gary Hart/Michael McNamara
Director: Gary Dunlop
Budget: $140,000
Principal Cast: n/a

"YOUND BLOOD"
Company: Markle-Wells Productions Inc.
Producer(s): Patrick Wells
Director: Peter Markle
Budget: $1.6 million
Principal Cast: Rob Lowe

Movies Made for TV

"DAVIES AND HEARST"
Company: ABC Circle Films
Producer(s): Paul Pompian
Director: David Lowell Rich
Budget: $3.3 million
Principal CAst: Robert Mitchum/Virginia Madsen

"DARK BUT FULL OF DIAMONDS"
Company: Scholastic Productions
Producer(s); Iain Paterson
Director: Claude Jutra
Budget: $311,000
Principal Cast: Lance Guest/Wendy Crewson/Tom Hauff

"EVERGREEN"
Company: Metro Media Producers
Producer(s): Edgar Sherick/Phil Berry
Director: Fielder Cook/Dan Petrie
Budget: $8 million
Principal Cast: Armande Assante/Lesley Ann Warren

"FULL CIRCLE AGAIN"
Company: Glen Warren/Dalton Fenske
Producer(s): Wayne Fenske/Chris Dalton
Director: William Fruet
Budget: $900,000
Principal Cast: Robert Vaughan/Karen Black

"HEARTSOUNDS"
Company: Embassy Pictures
Producer(s): Fern Field
Director: Glen Jordan
Budget: $2.5 million
Principal Cast: Mary Tyler Moore/James Garner

"HOCKEY NIGHT"
Company: Martin Paul Productions
Producer(s): Martin Harbury
Director: Paul Shapiro
Budget: $800,000
Principal Cast: Rick Moranis/Megan Follows

"LADY BEAR"
Company: Visual Productions
Producer(s): Lionel Shenken/Bev Burrows
Director: n/a
Budget: n/a
Principal Cast: n/a

"MARIONETTES" (Bradbury Theatre)
Company: Atlantis Films
Producer(s): Michael MacMillan/Seaton McLean
Director: Paul Lynch
Budget: $650,000
Principal Cast: n/a

"O'HENRY'S JIMMY VALENTINE"
Company: Sunrise Films
Producer(s): Christopher Dew
Director: Paul Saltzman
Budget: $250,000
Principal Cast: n/a

"PAPER CASTLES"
Company: CBC Television
Producer(s): Anne Shanks/George Manasse
Director: Marc Daniesl
Budget: $1.2 million
Principal Cast: Wayne Rogers/Karen Valentine

"RECKLESS DISREGARD"
Company: Dalton Fenske and Friends
Producer(s): Chris Dalton/Wayne Fenske/Mark Tarlov/Marjorie Kalins
Director: Harvey Hart
Budget: $1.4 million
Principal Cast: Tess Harper/Ronny Cox

"SEDUCED"
Company: Comworld Productions
Producer(s): Frank Levy
Director: Gerrold Freedman
Budget: $2.5 million
Principal Cast: Greg Harrison/Cybil Shepherd

"SHOCK CHAMBER"
Company: Emmeritus Productions
Producer(s): Sharon Haxton/Lionel Shenken
Director: Steve DiMarco
Budget: n/a
Principal Cast: n/a

"STARCROSSED"
Company: Charles Fries Productions
Producer(s): Robert Lovenheim
Director: Jeffrey Bloom
Budget: $2 million
Principal Cast: Belinda Bauer/James Spader

"THE BORROWER"
Company: Visual Productions
Producer(s): Bev Burrows
Director: n/a
Budget: n/a
Principal Cast: n/a

"THE CROWD" Bradbury Theatre)
Company: Atlantis Films
Producer(s): Michael MacMillan/Seaton McLean
Director: Ralph Thomas
Budget: $725,000
Principal Cast: R. H. Thompson/Nick Mancuso

"THE EDGE"
Company: Visual Productions
Producer(s): Bev Burrows
Director: Alan Weinrib
Budget: n/a
Principal Cast: n/a

"THE HOUSE OF DIES DREAR"
Company: Children's Television Workshop/PBS
Producer(s): Scott Robbe
Director: Alan Goldstein
Budget: $900,000
Principal Cast: Tichina Arnold/Eugene Clark/Frances Foster

"THE LAST POLKA"
Company: Shemge Productions Inc.
Producer(s): Jamie Paul Rock

Director: John Blanchard
Budget: $1 million
Principal Cast: John Candy/Eugene Levy

"THE UNDERGRADS"
Company: Sharmhill Productions
Producer(s): Steven H. Stern
Director: as above
Budget: $2 million
Principal Cast: Art Carney/Chris Makepeace

"THIRTEEN DAYS INTO THE LOOKING GLASS"
Company: Primedia Productions Ltd.
Producer(s): Pat Ferns/David Loxton
Director: Fred Barzyk
Budget: $1.4 million
Principal Cast: Patrick Watson/Eric Sevareid

"TUCKER AND THE HORSE THIEF"
Company: Scholastic Productions
Producer(s): Iain Paterson
Director: Allan King
Budget: $311,000
Principal Cast: Sarah Boyd/Hadley Kay/Ken Pogue

"WORKIN' FOR PEANUTS"
Company: Scholastic Productions
Producer(s): Iain Paterson
Director: Martin Lavut
Budget: $311,000
Principal Cast: Carl Marotte/Jessica Steen/Shawn Thompson

—

Appendix B

City of Toronto Film and Television Production in 1983

Feature Films

"A CHRISTMAS STORY"
Company: Christmas Trees Inc. Productions
Producer: Bob Clark
Budget: $4 million

"BLACKLIGHT"
Company: Kates Films Inc.
Producer: John Eckert/Bruce Raymond
Budget: $1.5 million

"DORYABI KEYABI" (Pakistani)
Company: A. G. Films Ltd.
Producer: Jasmer Grewal
Budget: $250,000

"KAMYABI" (Pakistani)
Company: Shaan Films
Producer: Pervez Malik
Budget: $50,000

"LOOSE ENDS"
Company: Loose Ends Productions Ltd.
Producer: Steve North/Damien Lee
Budget: $1.5 million

"MARTIN'S DAY"
Company: Roy Krost Productions
Producer: Roy Krost/Richard Dalton
Budget: $6 million

"POLICE ACADEMY"
Company: The Ladd Company
Producer: Paul Maslansky
Budget: $6 million

"THE GUARDIAN"
Company: Robert Cooper Productions
Producer: Robert Cooper
Budget: $3.5 million

"THE KILLING FIELDS"
Company: Enigma Productions Ltd.
Producer: David Putnam
Budget: $20 million

"THRILLKILL"
Company: Brightstar Film Productions
Producer: Anthony Kramreither
Budget: $500,000

"UNFINISHED BUSINESS"
Company: Zebra Films
Producer: Annette Cohen
Budget: $900,000

Movies Made for TV

"BEDROOM EYES"
Company: Moviecorp VIII Inc.
Producer: Robert Lantos
Budget: $375,000

"BETWEEN FRIENDS"
Company: Robert Cooper Productions/Home Box Office
Producer: Robert Cooper
Budget: $4 million

"HEAVENLY BODIES"
Company: Moviecorp VIII Inc.
Producer: Robert Lantos
Budget: $375,000

"OVERDRAWN AT THE MEMORY BANK"
Company: Moviecorp VII Inc./PBS
Producer: Robert Lantos
Budget: $1.3 million

"RENO AND THE DOC"
Company: Rose and Ruby Productions
Producer: Damien Lee/David Mitchell
Budget: $750,000

"TORONTO TRILOGY"
Company: City TV
Producer: Moses Znaimer
Budget: $300,000

"WHEN WE FIRST MET"
Company: Sunrise Films
Producer: Paul Saltzman
Budget: $80,000

"WILD FIRE - THE STORY OF TOM LONGBOAT"
Company: DLT productions
Producer: David Tucker
Budget: $100,000

"WILLMAR 8"
Company: Orion TV
Producer: Everett Cambers
Budget: $2 million

"1995 QUEBEC CANADA"
Company: Primedia Productions
Producer: Richard Nielsen
Budget: $400,000

Appendix C

Letter dated October 22, 1984, addressed to His Worship Mayor Eggleton, from Academy of Canadian Cinema, 653 Yonge Street, 2nd Floor, Toronto, Ontario M4Y 1Z9

Re: City of Toronto Screen Apprenticeship Award

On behalf of all of the students and the schools involved with the 1984 City of Toronto Screen Apprenticeship Award I would like to thank you and Toronto City Council for your support of this very important and unique scholarship training program. The enthusiasm shown for this program by the professors and Chairmen of the film departments of six Toronto film schools can not be over emphasized. All of the students involved have reacted very enthusiastically to the program and we have had many requests to extend it further. Obviously selecting one film student from all of those very qualified students in the entire city is a very difficult task.

Your Scholarship Apprenticeship Training Program is now also serving as a model to several other communities across Canada which are investigating the possibility of establishing similar programs. On-the-job, hands-on experience is vital to our young filmmakers and the opportunities to "get the foot in the door" are hard to come by. The City of Toronto's support of this program has been very much appreciated, and we were very glad to learn that this program will be appointed by you again this year.

For your interest, we have enclosed some comments written by the student who won the award this year—Jeff Authors of York University, outlining his experiences this summer as he worked on several film projects. As you will see, we found an ideal candidate for this first Apprenticeship Award and he took advantage of every opportunity available to him! His overwhelming enthusiasm for his experiences are very rewarding to us, and I am sure you and City Council will share with us our excitement in developing such an important training program for the students in our film inudstry.

Again our thanks to all from all of the film students and schools participating and from the Academy of Canadian Cinema.

Signed: Andra Sheffer, Executive Director

Letter from Jeff Authors

It is very difficult for me to write a small note summing up my activities in the past four months. Nothing I could say would properly describe the gigantic push that the Apprenticeship Screen Award has given me.

The first project which I had a chance to work on was Steven Stern's "The Undergrads". Working for eight weeks with professionals like Mr. Stern and Art Carney was a thrill as well as a great experience. I had the chance to sit in on auditions, work around the set and watch the daily rushes. Seeing the film come together from every corner was invaluable in pointing me in the right direction for my future.

The second project I worked on was "The House of Dies Drear". This Children's Television Workshop project was a low budget film position. Working with the actors, extras and the entire crew was just fantastic.

After the completion of "Drear" I received a call from Norman Jewison's office offering me a job as a researcher on "Agnes of God" for one week. The Production Manager, John Danylkiw, also worked on "The Undergrads" and suggested me to the Production office. After one week I was asked to work for the entire film—a 14 week stint with people like Norman Jewison and Jane Fonda. To say I am excited is a little bit of understating!

My current job is nothing short of a direct result of my award. It gave me a chance to get into doors and let people see what I could do, and in this business a reference is everything.

The Apprenticeship Screen Award was an 'on the job' learning process which could not be beaten. The most honest thing and bottom line is very simply – Thank you. I still have a few weeks left of my apprenticeship and will soon be joining the Directors Guild. I sincerely hope you continue with this award and give others the opportunities which I have had.